



cover



Young filmmakers at Albany South End workshop, sponsored by Upper Hudson Library Federation. Photo: Kingsley Fairbridge



Ed Emshwiller at filmmakers conference for elementary and high school teachers at Huntington, LI. Photo: Andree L. Abecassis



Aldo Tambellini works with elementary school students at a television studio. Photo: WNYE-TV Channel 25 “Giving out old methods of information in this new media does not give us the possibility to discover its basic potential. We must consider that TV is audiovisual information at the speed of light. It is a light-sound instrument able to freely create and improvise its own forms. The



◇High school students screen their own films in Yorktown. Photo: Vincent Clarkin

“We got things done fast because we wanted to see the results, not because some teacher said we ought to do it fast. Since we were trusted to take equipment out of the building whenever we needed to, I think we were more careful of it, because we cared what happened to it. We were allowed to experiment with the cameras, trying different effects, different ways of filming things...”



Elaine Summers’ Electric Kinetic Gymnasium at C.W. Post College on Long Island. “The plan is to immerse the walls in colliding superimposed images, intensifying the experience of movement as it occurs in athletics. There will be multitape bombardment, strobe light, and live music, and twenty-four projectors will be used to dissolve the gym.”

immediacy of its audiovisual information makes possible spontaneous expression.”

“I learned more about composition – written, oral and visual – than I learned in my two past years of High School English.”

“For anyone even vaguely interested in film-making this course was a dreamer’s dream.”



Young Filmmakers. The Film Club on Rivington Street on location. The Young Filmmakers Foundation, which has guided the Film Club program is one of three organizations chosen by the Council for pilot work in financial assistance.

“Though public interest in the arts has increased markedly, the base of financial support has not broadened significantly. Because costs for labor and materials have risen, the gap between expenditures and income has widened. The new money needed to make up this difference has not been forthcoming, either in private contributions, or government subsidy.”  
– Howard Taubman, The New York Times.

“A climate of anticipation – of more financial resources, of a more normal place in the economy, of wider public acceptance – has been engendered, and this climate on the one hand had made the search for funds more desperate and on the other has led the managers

of artistic enterprises into unattainable plans for development.” – W. McNeil Lowry

### [NYSCA Film Program Funding](#) [Funding for Film and Media by Other NYSCA Programs](#)

#### ***Film Program***

A shift of focus in the past year gave more prominence to Council aid to the making of films than in any of the Film Program's three previous years. While school and community requests for assistance that would expand opportunities for seeing good movies continued to receive high priority, a widening variety of filmmaking ventures was supported by Council grants. Such activities involved both young people and adults, and Council assistance ranged from a two-week residency for a film teacher at a Queens high school to continuing support for the year-round Channel of Soul film workshop at the Buffalo YWCA. In 1969-70 the Film Program also extended its area of activity to inspire students and adults to look more closely at television and to produce new images and sounds for the TV medium. Renewal of a substantial grant to the

Young Filmmakers Foundation (now directed by Lynne Hofer, Rodger Larson, and Jaime Barrios) enabled the Foundation to continue its administration of the Film Club on Rivington Street in New York's Lower East Side and to provide advisory services in support of new and established film workshops in communities throughout the State. The Foundation's work with teen-age filmmakers included the production of such interpretative materials as film study guides for schools and institutions, television programs on the Icenage film, and a book, *Young Filmmakers*, by Rodger Larson. The Foundation has also been instrumental in setting up a Youth Film Distribution Center to enable films made by young people to reach a wider audience. Films distributed by the Center have now been seen by audiences of all ages in all fifty states, and one of them - *The End* by Alfonso Sanchez, Jr. - has been screened at the Cannes Film Festival and awarded first prize at an international festival of films by young people in Amsterdam.

An exploration of the creative potential of the television medium has been undertaken with Council support by Aldo Tambellini, an artist who has been experimenting with television as a creative medium for several years. Working with schools within the broadcast range of New York State's five non-commercial television stations (in Buffalo, Rochester, Syracuse, Schenectady, and New York City), he is meeting with students and teachers to discuss the unique properties of television and with station personnel to challenge prevailing concepts of what constitutes "proper" television. In each city students and station engineers will ultimately cooperate in the production of videotapes that conceivably-in their use of patterns, sounds, and images-may influence television in much the same way that underground films have affected ideas of what is "acceptable" in the motion picture.

As a result of two grants to the Yorktown BOCES (Board of Cooperative Educational Services), a group of twenty Westchester County teachers studied filmmaking with a resident program director in preparation for courses to be offered in their schools, and several of them have already taught in a summer filmmaking course offered by BOCES for high school students, also funded by the Council. A similar summer workshop at the Horace Mann School in the Bronx was also supported by the Council. In Tuckahoe, the Loft Film and Theatre Center of Bronxville sponsored a summer film workshop for young people that is continuing as a year-round storefront film studio. In Albany's South End, grammar school girls and boys as well as some teen-agers learned the fundamentals of filmmaking in a project sponsored by the Council and the Upper Hudson Library Federation.

Several lecture and workshop programs brought professional filmmakers and their films together before new audiences as a result of grants from the Council. The New York Public Library arranged a series of talks for young people by contemporary filmmakers at branch libraries during the spring and summer months of 1969. The Suffolk County Regional Center sponsored workshops in film for teachers, school administrators, and curriculum specialists in which the opportunity to meet with filmmakers was a primary consideration. The Council also aided a second in-service course for teachers sponsored by the Rochester Area English Council, and has helped an ambitious film festival including appearances by filmmakers and film critics at Niagara University.

The most successful of all Council-aided film series to date was launched last year in the auditorium of Burnt Hills High School in Saratoga County. Here, on each of six evenings, 350 students and 350 adults gathered to look at movies and talk about them afterward. In 1969-70 the program has been expanded to nine evenings. Similar series supported by the Council were sponsored in other parts of the State by the Columbia County Council on the Arts, the Bay Area Friends of the Fine Arts in Bayport, L.I., the Hoosick Falls Central School District, Peekskill City School District, Adirondack Lakes Center for the Arts and the Konan Center in Lockport. In general, grants to schools and colleges to increase the number of films shown in film courses and to help toward appearances by film specialists showed a growth over previous years. At New York City's Phoenix House, a rehabilitative center for narcotics addicts, a series of films was followed by discussions with film critic Susan Rice. A likely outgrowth would be a filmmaking course in the center's arts program.

The paucity of good contemporary movies for five- to twelve-year-olds was a basic consideration in the development of a program for inner-city children at the Bleecker Street Cinema in New York City. The premise—which the exuberant reactions of the audiences supported—was that older action films like *The Adventures of Robin Hood*, *Broken Arrow*, and *The Day the Earth Stood Still* are more appealing and engaging to children than many of the mechanical million-dollar studio productions of today. Whether film companies can be induced to re-release such older films commercially so that they can be seen by new audiences of school-age children remains to be seen.

Peter Bradley

Four-year comparison of the Film Program's aid to community film series, film courses, and film speakers' appearances

	Council Support	Local Support	Sponsors
1969-70 *	\$ 20,000	\$ 47,200	71
1968-69 **	17,100	32,700	62
1967-68	11,600	21,840	32
1966-68	8,600	8,000	5

\*Projected

\*\*Revised after the previous annual report.

#### Grants for film rentals to schools and colleges in 1969

Parenthetical numbers refer to multiple grants. An asterisk (\*) indicates a grant supported by 1968-69 funds.

Community	Sponsor
Alfred	Alfred University
Annandale-on-Hudson	Bard College
Bronx	Horace Mann School
Brooklyn	Brooklyn College of the City University of New York (2)*, Grover Cleveland High School
Burnt Hills	Burnt Hills-Ballston Lake High School
Canandaigua	Canandaigua Academy
Cooperstown	New York State Historical Association
Ellenville	Ellenville High School
Great Neck	North Shore Community Arts Center
Hempstead	Hofstra University
Lockport	Kenan Center
Long Beach	Long Beach High School
New Rochelle	College of New Rochelle, Iona College
New York City	Convent of the Sacred Heart, Elizabeth Irwin High School
Ossining	Ossining High School
Patchogue	Patchogue-Medford High School*
Peekskill	Peekskill High School
Scarsdale	Scarsdale High School*
Sparkill	St. Thomas Aquinas College*
Stone Ridge	Ulster County Community College
Yorktown Heights	Yorktown High School*

#### Speakers' appearances arranged by the Film Program in 1969.

Parenthetical numbers refer to multiple appearances. An asterisk (\*) indicates a grant supported by 1968-69 funds.

Community	Speaker
Annandale-on-Hudson	John Bragin (2)*, Roger Greenspun
Briarcliff Manor	John Bragin*
Brightwaters	Andrew Sarris
Canandaigua	Albert Maysles
Ellenville	Arthur Barren, Jack Willis
Farmingdale	John Craddock

Garden City	Carson Davidson, Gordon Hitchens, Sidney Meyers
Great Neck	Rodger Larson*, A. D. Malmfelt, Andrew Sarris, John Simon (2)
Guilderland	Paul Ryan
Highland Falls	Rodger Larson*
Huntington	Arthur Barron, Ed Emshwiller, Anthony Hodgkinson, Rodger Larson, Frederick Wiseman
New York City	George Bouwman (3)*, Carson Davidson*, Martin Dworkin (2), Rodger Larson*, A. D. Malmfelt,
Adrienne Mancia, William Sloan	
Niagara Falls	Albert Maysles, Andrew Sarris, John Simon
Rochester	Albert Maysles, Henry Putsch, Andrew Sarris*
Smithtown	William jersey

### **Community Sponsor**

Alfred    Alfred University  
Annandale-on-Hudson    Bard College  
Bronx    Horace Mann School  
Brooklyn    Brooklyn College of the City University of New York (2)\*, Crover Cleveland High School  
Burnt Hills    Burnt Hills-Ballston Lake High School  
Canandaigua    Canandaigua Academy  
Cooperstown    New York State Historical Association  
Elenville    Ellenville High School  
Great Neck    North Shore Community Arts Center  
Hempstead    Hofstra University  
Lockport    Kenan Center  
Long Beach    Long Beach High School  
New Rochelle    College of New Rochelle, Iona College  
New York City    Convent of the Sacred Heart, Elizabeth Irwin High School  
Ossining    Ossining High School  
Patchogue    Patchogue-Medford High School\*  
Peekskill    Peekskill High School  
Scarsdale    Scarsdale High School\*  
Sparkill    St. Thomas Aquinas College\*  
Stone Ridge    Ulster County Community College  
Yorktown Heights    Yorktown High School\*

### ***1969-1970 Funding for film, television and multimedia by other programs***

The listings under each program area are selected from the NYSCA final report. We have not included projects where it was not clear that media was integrated into the project, or where media was used as an informational or documentary technique or a transmission medium for another art form. Some of the descriptions have been excerpted, indicated by brackets, if the supported activities were not media-related.

### **Financial Research**

“The initial emphasis of the program is the search for foundation, corporation, federal, and individual contributions for specific selected groups.” [excerpted]

- Constance Eiseman

### ***Young Filmmakers Foundation***

### **Ghetto Arts Program**

The Ghetto Arts Program provides artists in ghetto communities with the opportunity to develop their talents and present their work, and acts generally to encourage activities that relate art to the everyday life of the ghetto. It aims at involving in its work professional minority artists who recognize a stake in the communities in which they themselves developed and in which they continue to live. In its second year the Ghetto Arts Program has placed new emphasis on upstate communities and on programs that operate in fall and winter as well as in the summer months. The organizations and activities it supported in 1969-70 were based in greater New York City excepting as noted.

- Donald Harper and Barbara Lawrence

*Summer on Wheels, Inc.* In its second year of activity this program directed by Chris White continued to provide free performances of relevant theatrical material to ghetto residents throughout the State. In addition, it offered planning and consultative services to communities in which interest and enthusiasm for the arts exists but access to trained professionals does not. The summer touring program was developed on the basis of surveys to determine where Summer on Wheels could participate most effectively in community programs developed to meet the specific needs of the local population. Performances and workshops were given in Bronxville, Greenburgh, Mamaroneck, Mount Vernon, New Rochelle, Ossining, Peekskill, Port Chester, Rochester, Roosevelt, Tarrytown, White Plains, and Yonkers. Touring units included the Afro-American Folkloric Troupe, Al Fann Theatrical Ensemble, Alvin Ailey American Dance Theater, Movements Black, Movie Bus, Pickwick Puppet Theatre, Soul and Latin Theater, Sounds Unlimited, and Young Filmmakers Foundation. A total of seventy-eight performances and seventy-two workshops were presented by these groups before audiences estimated at 50,000 during the months of July and August 1969. The Council's grant covered administrative expenses and contributed to programming.

### **Performing Arts - Touring Program**

"Local sponsors presented 21 dance performances by 12 different companies in 1969-70 with Council assistance of \$ 6,775. Total artist fees for these Council-supported attractions amounted to \$ 33,360." [excerpted]

- Doris Luhrs

*Dance - Media Improvisations* with Margaret Beals, for the community of New York City. Dance performance by company.

### **Performing Arts - Festival Program**

New York State probably has a greater range of festivals than any other state in the country, and a visitor can seek out a festival of rock music, rural folk craft, contemporary American jazz or street theatre at almost any time. In its second year the Council's Festival Program has continued to provide assistance with the special problems festivals face because of lack of permanent staff and shortness of season. An attempt has been made to aid festivals that represent outstanding artistic excellence and strong community involvement. In its second year the Council's Festival Program has continued to provide assistance with the special problems festivals face because of lack of permanent staff and shortness of season.

- Phillip Hyde

*Phyllis Yampolsky* – A Council grant enabled this well-known environmental artist to create and maintain a project called A Portrait of Ten Towns. The communities participating in the program (Selected in consultation with the New York State Division for Youth are Angelica, Lockport, Malone, Hoosick Falls, Newark, Norwich, Newburgh, Riverhead and (in New York City) Harlem and the Lower East Side. Using a multimedia information exchange system called the Feedback System, Miss Yampolsky encourages the teen-agers in each community to express feelings about their surroundings. Unused space (vacant stores and storage areas) donated by local government, civic clubs, and interested individuals for teen-age activity centers has been cleaned and manned by the teen-agers. These serve as clearing houses for Feedback Information and as centers for artistic activities (filmmaking, theatrical presentation's, rock music concerts, outdoor wall painting, street festivals) and social activities (meetings, discussions with community leaders, dances). Feedback data and reports on activity in the centers appear periodically in a project newspaper published in New York City.

### **Visual Arts - Museum Aid**

*Museum of Modern Art* – Renewed aid for three interns in the film and photography departments and the library.

*Rochester Museum and Science Center* – Staff supplementation with an assistant curator of history (second and third year) and with a curator of technology (second year).

### **Visual Arts - Traveling Exhibitions**

*Projected Art* Films by pioneer filmmakers organized by Finch College Museum of Art. Exhibited in Alfred, Binghamton, Blue Mountain Lake, Bronx, Glens Falls, Ithaca, Johnstown, Loudonville, Rochester, Syracuse, Troy, White Plains

## Technical Assistance

From its inception Technical Assistance has served as a clear expression of a basic Council intention — to help but not to subsidize or shape the efforts of communities and local groups. In this tenth year of activity over 170 regional projects were pursued with help from the Technical Assistance program. The applicants included a puppet theatre that sought help with fund raising, an opera company that wanted improved stage directing, a black arts festival that needed program planning, an archeological excavation that wanted to film its activities, an urban renewal agency troubled with evaluation of historic buildings, and a group of architectural historians puzzled by the composition of old mortar. They were situated in over ninety communities throughout New York State. They received advice and counsel from over 200 specialist consultants. In most cases the Council locates an appropriate consultant who arranges to visit the applicant for Technical Assistance for up to three days. In some, a member of the Council staff will visit the applicant to determine the kind of expertise required. When the solution to a problem seems best entrusted to a member of the applicant's staff. Technical Assistance may provide funds to free him from other duties. The continuing need for the Council's Technical Assistance program is evident from the number of letters requesting authoritative advice on an ever-widening variety of performing and visual arts questions.

- Rudolph Nashan

*Opera Today* – mounting of exhibit of mixed media presentation

*Scarsdale High School* – setting up film course for curriculum

*Everson Museum* – planning program of film festival

## Program Development

A constant flow of requests for assistance provides the Council with a unique opportunity to identify recurrent and emerging needs of the arts community. Since its inception in 1967, Program Development has focused on exploring and satisfying these needs. In 1969-70 Program Development has concentrated on four major projects. Arts of Involvement. Prisons and the Arts. Dial-A-Poem, and Floating Galleries. Arts of Involvement: If the arts really are for the “many and not for the few” a large segment of the American public has yet to be touched by them. The Council is seeking to determine if the arts can help alleviate the sense of individual and community isolation in the unfocused fringes of big metropolitan centers as well as remote rural villages. Crafts that generate pride in the tangible products of one's own making hold some prospect for relieving the anonymity of a mass production economy. The use of television as an instrument of involvement in activities as commonplace yet satisfying as cooking and gardening as well as more traditional art forms is being investigated. Funds requested by the Council from the Legislature in 1970 would permit the initiation of a separate experimental arts program based on such exploration. [excerpted]

- Kenneth Dewey

*Thais Lathem*, producer of the Electric Ear electronic music series at Electric Circus, to undertake development of a multimedia music center in Brooklyn, with ties to the Brooklyn Academy of Music.

*Elaine Summers*, of the Experimental Intermedia Foundation, to explore the aesthetics of sports and demonstrate aesthetic utilization of non-artistic environments by creating a “total environment” or structured performance, using the techniques of intermedia in the gymnasium of C.W. Post College on Long Island.

## Publications

Descriptive booklets on Council Programs: *The Film* and *Speaking About the Film*